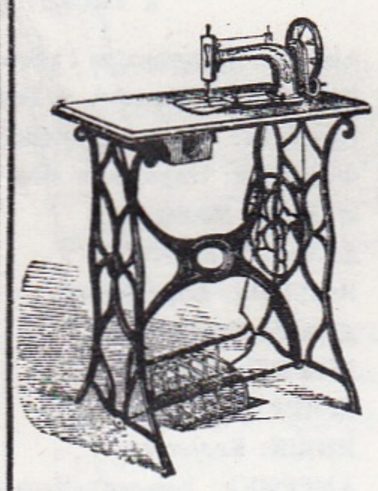
THE TALKING MACHINE REVIEW

No.2 February 1970

ПЕРВЫЙ ЮЗОВСКІЙ КОНКУРЕНТНЫЙ СКЛАДЪ

ШВЕЙНЫХЪ МАШИНЪ, ВЕЛОСИПЕДОВЪ И ГРАММОФОНОВЪ

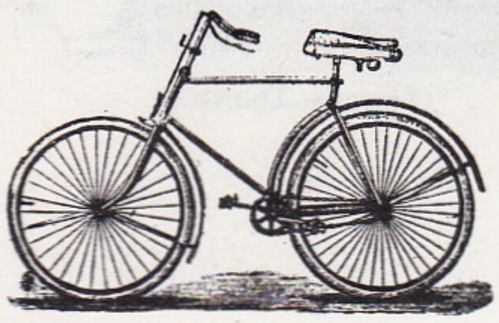


І. И. ДОЛИНСКАГО

Юзовка, 1-я линія

Большой выборъ пластинокъ.

Специальное исправленіе Швейныхъ машинъ, велосипедовъ и граммофоновъ.



Всевозможныя принадлежности къ швейнымъ машинамъ, велосипедамъ и граммофонамъ.

ДОПУСКАЕТСЯ РАЗСРОЧКА ПЛАТЕЖА.

Тип. «Провидансъ» Т-ва Бр. Паперныхъ въ Юзовкѣ.

ОБЩЕСТВО „ГРАММОФОНЪ" СЪ ОГР. ОТВ.

ВЪ ЛОНДОНѢ.

СОБСТВЕННЫЯ ОТДѢЛЕНІЯ ВЪ РОССІИ:

ГЛАВНАЯ КОНТОРА
С.-ПЕТЕРБУРГЪ,
Невскій пр., № 45.
(Оптовая и розничная продажа).

ВАРШАВА,
Новый Свѣтъ, № 30.
(Розничная продажа).

ТИФЛИСЪ,
Головинскій просп., № 9.
(Оптовая и розничная продажа).

РИГА,
Александровская, № 33.
(Розничная продажа).

а также:

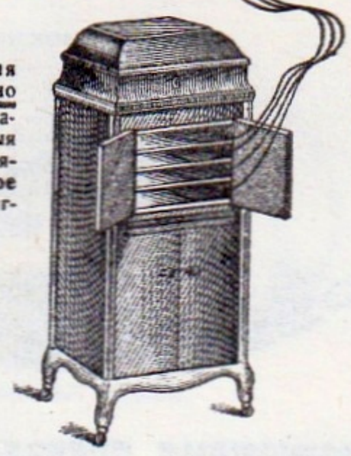
АНГЛІЯ: Лондонъ и Гайсъ.
ГЕРМАНІЯ: Берлинъ и Ганноверъ.
АВСТРІЯ: Вѣна, Будапештъ и Ауссигъ.
ФРАНЦІЯ: Парижъ и Иври.
ИТАЛІЯ: Миланъ.
БЕЛЬГІЯ: Брюссель.
ИСПАНІЯ: Барселона.
ДАНІЯ: Копенгагенъ.
ШВЕЦІЯ: Стокгольмъ.
ЕГИПЕТЪ: Александрія.
ИНДІЯ: Калькутта.
АМЕРИКА: Камденъ-Нью-Джерсей.
КАНАДА: Монтреаль.

ИГОЛКИ АМУРФИБРА

Обыгрываемыя исключительно фибровыми иголками граммофонныя пластинки сохраняются безконечное время и даютъ мягкій звукъ.

ИГОЛКИ КОНДОРЪ

Для сохраненія пластинокъ и достиженія лучшей передачи употребляйте только эти иголки, дающія сильный звукъ.



„Пишущій Амуръ"

„Голосъ Хозяина"

ФАБРИЧНЫЙ ЗНАКЪ.
TRADE MARK

ФАБРИЧНЫЙ ЗНАКЪ.
TRADE MARK

МУЗЫКАЛЬНЫЙ МАГАЗИНЪ „ЭХО“

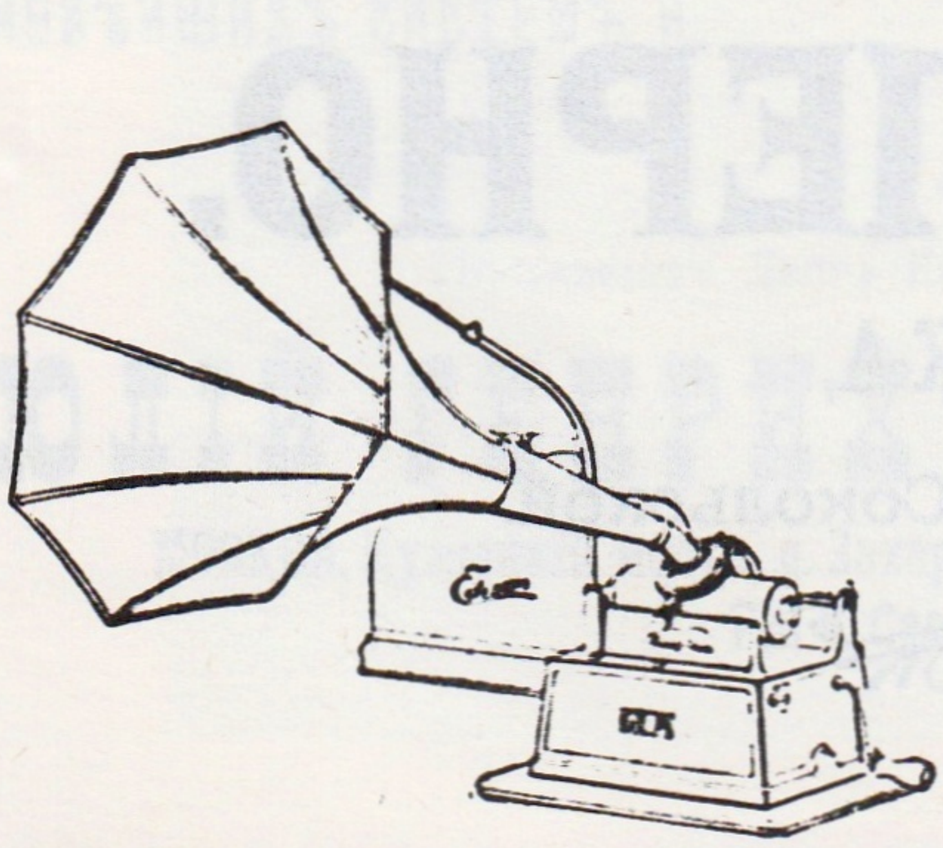
С. Г. ПАПЕРНО.

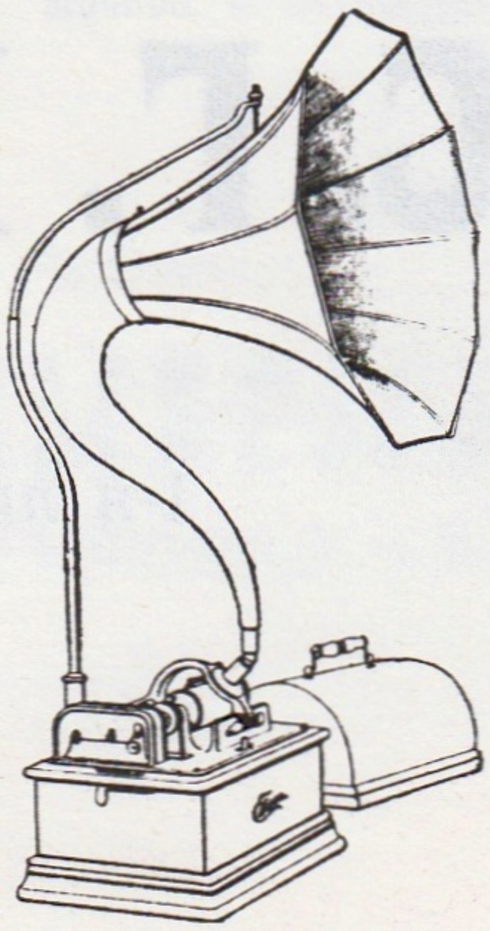
ЮЗОВКА,

1-я линія, домъ Сокольской.

LA SALLE DU CONTENTIEUX

De nombreux employés, sous la direction d'un avocat, sont occupés à classer les pièces relatives aux multiples procès qu'Edison engage contre les contrefacteurs.





THE EDISON PHONOGRAPH

Standard.

SINGERS IN SOME ODD PLACES.

by

Clifford Williams.

A couple of years ago an exciting discovery was made in the loft of a hotel in New Zealand; nothing less than an original 7" Bettini cylinder of the great Polish soprano Marcella Sembrich. The Columbias and Victors that this singer recorded were well known to collectors but the rumoured Bettini recordings remained quite unknown and although certain collectors asserted that Sembrich had recorded for Bettini, nobody appeared to have seen or heard one. The discovered cylinder turned out to be 'Voices Of Spring' which seems to have been one of Mde. Sembrich's favourites as she made several recordings of the song. Happily, this priceless treasure was recorded on to a Primo 45 rpm disc and collectors can hear just what Sembrich sounded like in 1900, of course the sound is primitive though clear and the song charmingly sung.

There are numerous examples of singers appearing on obscure labels or sometimes with famous record companies not normally associated with them. The famous Spanish tenor Antonio Cortis made a number of accoustical Parlophone-Odeons and these included some superb duets with Meta Seinemeyer. Tito Schipa who made hundreds of HMV recordings recorded some eight songs for Durium in the early 1950's and these were issued both on 78's and on an LP.DLU.96020. Still on the subject of tenors Jussi Bjorling made numerous recordings on Swedish HMV before making the HMV/Victors by which he is more normally known. Vocally, these early Swedish recordings are marvellous and reveal a more youthful lyrico than we are used to hearing on his later recordings.

Even today's singers reveal a few surprises, I wonder how many collectors are aware that Elizabeth Schwarzkopf made a number of operatta recordings in Berlin in the early 1940's which were issued on the Telefunkem label. More generally known is that Maria Callas made her first recordings for the Italian Cetra, the first three recordings were issued on 78's and two of them appeared on the British Parlaphone label i.e. 'Casta diva' (Norma) and 'Qui la voce' (Puritani), the third excerpt which was not issued in this country was the famed 'Liebestod' (Tristan and Isolde) sung in Italian, this disc could well have become a real rarity but happily Cetra later issued all three excerpts on an LP (LPC.50175) which certainly made this collector very relieved!

The dynamic Bulgarian soprano Ljuba Welitsch's career was cut short following a throat operation, her superb recordings on Columbia and later Decca are highly prized by collectors all over the world, yet her very last recording was made when her voice was only a pale shadow of its former magnificent best, this was on Decca's gala 'Fledermaus' when she sung as one of the guests at Orlofsky's party along with other famous singers who 'let their hair down' and sang songs not normally associated with their careers.

Returning to yesteryear, one should not overlook Pertile on Fonotipia-Odeon and Columbia where his vibrant thrilling voice was less amplified than on the more familiar HMV's. McCormack too turns up on some very odd labels such as Pathe, Odeon, Columbia and Regal. Caruso's first G&T's were recorded in 1902 in Milan but in the same year he also recorded for Pathe and Zonophone. The great Italian baritone Pasquale Amato made his last recordings for Homochord and these reveal a fine voice although press reports of the time indicate that there was a deterioration in his voice. Dinh Gilly the Algerian baritone made what was to my mind his most thrilling recording for Edisonwhich until the

special 78th Anniversary LP remained unpublished, this was the duet from 'Cav.Rusticana' with Emmy Destinn and dates from 1910/11 though you would not dream of this when listening to the recording, that man Edison certainly knew a thing or two about recording big voices. I could not pass over this superb Edison LP without mentioning the singing of Lucette Korsoff which for sheer brilliance makes the notoriously difficult 'O lieto suol' (Les Huguenots) sound almost easy!

The remarkable discovery some years ago in Germany of two 7" Zonophones of Schumann-Heink made big news to collectors all over the world, the recordings dated from 1899/1900 and of course this great contralto went on to make a large number of recordings for both Columbia and HMV/Victor. What is perhaps not so generally known is that she also paid no fewer than eleven visits to the studio and recorded each time electrically, not all the different takes, etc., were released but quite a number of songs plus the 'Rheingold' excerpt were put on general sale particularly in the USA. Another singer of the early days who recorded for G&T, Fonotipia and Pathe was the Polish basso Adama Didur who finished his recording career with four electrical recordings for Brunswick. These are said to be excellent but alas I have never heard them though I still live in hopes! One should also note the superb album of Russian songs which issued by Parlaphone in the late 1930's and displayed Nina Koshetz as the possibly greatest exponent of Russian song.

Still with Russian singers, the tenor Dmitri Smirnoff just managed the electrical era of recording and made two songs for HMV on DA752 'Cradle Song' backed with the more familiar 'Lilacs'. When I examined this disc I was very surprised to see the familiar triangle denoting an electrical recording as I had always thought this record to be an accoustical recording. A year later Smirnoff made some Odeons which included arias from 'Sadko' and 'Tosca' these were issued in 1926 and are said to be excellent.

Finally we come to that fortunate day in 1939 when Giuseppe Le Luca was visiting New York and went along to the recording studio with Lily Pons. At this time he was 63 years old but recorded two duets with Pons and one has only to listen to this disc to hear just how good this baritone still sounded, he also inspires Pons to sound the most mischievous Rosina that I have ever heard and she also sings well in the 'Rigoletto' duets. This record was available as part of an album of Pons solos which probably made it an expensive purchase if you did not care for Lily Pons, however it was still a bargain as singing of this class is seldom heard and when one has a good quality recording to go with it then who can complain. The record of the duets alone was issued in Australia briefly on DB5815 and possibly elsewhere, but its more usual label is the Victor as part of the Pons album. I would like to end this account of 'singers in odd places' by repeating to any collector of good singing to do his best to hear De Luca/Pons in 'Dunque io son' (Barbiere) a treat not to be missed under any circumstances.

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HOW TO FREE "FROZE" CYLINDER GRAPHOPHONE CARRIAGES. by Ernest Allen.

Those of us who have encountered very many cylinder graphophones are well acquainted with a problem peculiar to these machines. Various models including, for example types AT, AO, AW, AZ and others have carriage assemblies made of poor quality metal castings, or "pot-metal". The carriage assembly is that unity of parts to which the horn and reproducer attach and which travels the feed-screw shaft. This assembly varies in style from model to model but typically consists of the brass stop ring which is nickel

plated; the trunnion sleeve which is cylindrical in shape and a casting; the carriage which attaches to the underneath portion of the sleeve and which contains the shaving attachment if there is one present; and lastly the trunnion seat which is the casting that holds the horn and reproducer and through which the sound passes in going from the reproducer to the horn.

Now the procedure to be described below will be of value only in cases where the trunnion sleeve is not too badly swollen in outside diameter. Thus, one must examine the trunnion sleeve and stop ring to decide whether or not is is possible at all for the trunnion sleeve in its present diameter to pass through the hole in the stop ring. The stop ring is brass and can withstand force but the trunnion sleeve will crack or break under too much stress.

Firstly, remove the four screws, which hold the trunnion seat. Remove the seat and set it safely out of the way. Now remove the four machine screws that hold the entire works to the bed-plate. In other words, the entire assembly of parts including belt main pulley, mandrel, feed screw, main frame, etc, is to be removed as a unit. Now with a long screwdriver you are able to reach up into the main frame and take out the two screws or more which hold the carriage guide to the trunnion sleeve. The carriage guide is now free from the trunnion sleeve but still cannot be taken away from the rest of the assembly. However, be careful that the guide is safely down out of the way as much as possible for the next step is to remove the feed screw and it's cover as one unit. Loosen the set screw or two in the main frame which tighten against the feed screw cover. If there are two set screws, one will be found at each end of the feed screw. Do not, I repeat DO NOT attempt to hammer out the feed screw from the left end where a gear will be found attached to the feed screw. This is the gear which is ultimately driven by the main pulley. The feed screw must be driven out by applying force to the right end of the feed screw as one is facing the front of the machine. You must have a piece of wooden dowel slightly smaller than the diameter of the feed screw cover available. Place one end of the dowel up to the right end of the feed screw holding it in your left hand. Hammer on the other end, easy does it, gradually forcing the feed screw out the left side of the main frame. Be quite careful you do not damage the carriage guide or chip it in the process. It is also helpful to spray the feed screw cover with lubricant, or oil it, for ease of movement. Now the feed screw and its cover as a unit should pass out of the left side of the main frame leaving the trunnion sleeve behind. If all is not well perhaps you have overlooked a bit of rust or old oil or grease on the feed screw cover which should have been removed with emery cloth or a liquid of some suitable sort. Use the dowel, it is wood and will not scar metal.

Now you should have the trunnion sleeve with the stop ring encircling its mid-section and nothing else, screws or otherwise attached. Remember with what you are dealing. The stop ring is of brass and will scratch or scar but is unlikely to break. However, the trunnion sleeve will break or damage under improper conditions. You will require the use of a bench vice to carry out the remainder of the process, or else adapt something to take its place after reading the rest of this article.

The stop ring will be seen to have its greater length from the lever portion to its direct opposite. In other words, where can two points be found on the stop ring that will give the largest reading in length. One of these points is the extreme end

of the lever shaped portion of the stop ring and the other point is the extreme opposite. Each of these points will overlap the jaws of the vice. The stop ring and trunnion sleeve unit is to be placed between the jaws of the vice. At this point, two areas of caution must be discussed. Firstly, the sleeve is a "pot-metal" casting, the jaws of the vice must not be tightened against the sleeve. The second caution concerns the long threaded screw of the vice itself. The trunnion sleeve must never be forced against this screw of the vice or come into any kind of contact with it. Watch what you are doing at all times!

Now then, place a cloth between the jaws of the vice. It may serve two purposes: one to prevent the stop ring from being scratched by the jaws of the vice; two, to catch the trunnion sleeve after it has passed through the stop ring. You do not want the trunnion sleeve to hit the floor of the workshop and be broken do you?. Be cautious so that this cannot possibly occur.

The stop ring and trunnion sleeve unit is now in the vice with the jaws of the vice well clear of the trunnion sleeve but the jaws are closed enough to support the stop ring. The stop ring is horizontal with the jaws with the cloth between the stop ring and the vice jaws. The trunnion sleeve is vertical. Next, obtain a piece of oak or other hardwood about one inch thick. One end of the wood piece is held in the left hand. Place the surface of the board evenly against the end of the trunnion sleeve. Hit the board firmly but not overly hard while the left hand keeps the board surface against the end of the trunnion sleeve. Keep repeating the process with firm even hammer blows. You may require twenty to thirty minutes. If you try to rush things you may well have cause to be sorry. Have you checked both sides of the trunnion sleeve? One end of the sleeve may be less swollen than the other. This is the half of the sleeve that should be the one to pass through the stop ring. Have you sprayed the sleeve with lubricant or oiled it for ease of movement? The lubricating may make a lot of difference. Remember a lot of hammer blows is the answer. Put some leather or paper between the block and the end of the sleeve if you are worried about taking a bit of nickel plate from the sleeve end.

Now if you have not allowed the sleeve to hit the screw of the vice or the floor of your workshop and have it safely removed from the stop ring, set the sleeve aside. Do reach for the emery cloth. Leave that sleeve alone! Do not reach for the file, keep your hands off your files! You will require a drill press or visit someone who has one. Place a rotary burr of cylindrical shape in the drill press chuck, this burr should be around $\frac{3}{8}$ inch to $\frac{1}{2}$ inch in diameter. The exact diameter is unimportant. Lower the burr as far down as the drill press will go. Raise the table of the drill press so the burr lies midway in the centre hole of the table. Now you can remove some of the internal diameter of the stop ring. First take some from one side of the stop ring and then flip the stop ring over and take some from the other side. Check periodically to make sure you do not remove too much. You do not want to increase the internal diameter of the stop ring more than is required. It must slip over the trunnion sleeve with ease but must not slop around. Make the internal diameter only as larger as is needed. After all is done you are ready to carefully put the whole works back together. One point of caution: you must put the stop ring back on correctly in relation to the holes in the trunnion sleeve and the front of the case. Check to see that the stop ring moves freely when in the centre of the trunnion sleeve.

THIS ARTICLE WAS WRITTEN IN THE HOPE THAT IT MAY AID COLLECTORS WHO HAVE SPECIAL DIFFICULTY WITH COLUMBIA MACHINES. IT WAS ALSO WRITTEN IN THE HOPE THAT THE

NUMBER OF SADLY DAMAGED COLUMBIA MACHINES FOR THE FUTURE WILL BE REDUCED. COLUMBIA GRAPHOPHONES OFTEN ARE THE VICTIMS OF UNTALENTED OR INEXPERIENCED, IMPATIENT HANDS.

GOOD LUCK AND GOOD HOBBYING.

O U R I L L U S T R A T I O N S

We are very grateful to Mr. Raymond Glaspole who loaned us the material to enable us to reproduce (in miniature) some very rare record packets from pre-revolutionary Russia. For those of you who do not read the Cyrillic alphabet or Russian we'll give a brief indication of their legend. On the front cover, Mr. Dolinsky shows us, and tells us , that he also sold sewing machines and bicycles. The packet on page 38 shows the Gramaphone Company, London, so we wonder if it were printed in London and shipped to Russia, where the chief factory was in Riga, (where there is stil a record factory); while down the left side are listed the towns St. Petersburg, Warsaw, Tiflis and Riga, together with street numbers, etc. Down the right hand side we see listed the chief countries of the domain of the Gramaphone Company - England, Germany, Austria , France, Italy, Belgium, Spain, Denmark, Sweden, Egypt, India, America, Canada. Familiar trade marks are along the bottom. On page 39 we see Mr. S.G. Paperno's own packet, probably subsidised by the Gramaphone Company! Page 62 is the packet of another dealer, Mr. Julius H. Zimmermann, who claims to be the Imperial supplier, with shops in Riga, St. Petersburg and Moscow. His packet was subsidised by Zonophone. The packet on page 63 is similar to that on page 38, but it differs by giving the Gramaphone Company an address in Riga in the main title, so was no doubt printed there. It also gives the addresses in Tiflis and St. Petersburg. The packet on page 64 gives the Gramaphone Company name at the top, while under it is Riga, St. Petersburg, Tiflis and Omsk. Other familiar trade marks are depicted. The Edison Company was ever watchful against those who might infringe its patents. Our picture on page 40 shows the office which dealt with that side of the Company's business. Underneath, to fill the page, we show two line drawings of Edison phonographs - the Gem and the Standard. Mr. R. Copeman loaned us the picture, from 1907, showing Edison dictating. We abbreviated the original caption because it claimed that Edison was recording on the 'machine' of another manufacturer!!!! When the Edison Company introduced the 4-minute cylinders, it kept faith with those who had already purchased a 2-minute phonograph by selling combination attachments to convert them to play 4-minute cylinders as well. In the centre of this issue we reproduce the leaflet which accompanied the conversion kit for the "Standard".

E D I T O R I A L

I say a very sincere "Thank You" to all those who have participated in the absolute avalanche of appreciative letters which have poured in since early December last. It is very flattering that so many have thought my efforts worthwhile over the recent years. It makes me feel that my printed seasonal greetings in the last issue was inadequate. "Thank you" too, to those who have sent in articles. Of course, to maintain the magazine it is hoped that the supply of articles will continue. We all appreciate the generosity of Mr. M. Harris who has loaned various things, so that with, or just after, this issue we shall circulate a copy of an 1893 magazine "The Phonogram" which was published by Mr. Lewis Young who for a while worked for the Edison Company in London.

It is thought that he had left the Company by the time that 'The Phonogram' was published. The British Museum had told us that only one number of this magazine was ever published, but as Mr. Harris has also loaned us number two, there must have been at least that quantity. Does anyone possess or know of, any more from this time? We hope to issue the second number as a future supplement. We shall also be circulating facsimiles of two interesting pages from an 1878 issue of the Illustrated London News which Mr. Harris also loaned.

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with the Kineto-phonograph". Here, then, was the first example of talking pictures.

Another famous first for Edison is the first example of colour pictures which was in 1896, and featured Annabelle, a theatrical favourite of the day.

In such a short article about a most complex subject I have been forced to mention only a few of the highlights of the early history of motion pictures, but I have done so in the hope that you will be encouraged to read deeper on this fascinating aspect of Edison's work.

Least one should think that Edison was always correct in everything he said, I will close with a quotation from a letter he wrote to Eadweard Muybridge in 1893:-

"I have constructed a little instrument which I call a Kinetoscope, with a nickel and slot attachment. Some 25 have been made but am very doubtful if there is any commercial feature in it, and fear that they will not even earn their cost. These Zeotropic devices are of too sentimental a character to get the public to invest in."

"WE LOVE YOU MADLY" Ernie Bayly.

The initiated need no telling that the above title refers to Duke Ellington, who in November, played a few concerts in Britain to mark his seventieth birthday year. If I am as young and nimble and smart as he is when I am seventy, I shall not complain! Those who have chatted with him know that he is ever forward-looking and jokingly speaks of the "poor - relation" who started the band so many years ago. The "perennial youth" is reflected in the continual vitality of his music which inspires those "veterans" of the band who are almost his own age as well as the younger members, It would be invidious to single out anyone as being superior from this team of highly skilled musicians. Due to a transport difficulty, the concert (second house) did not commence until 9.20 p.m. - but as compensation to we who had stood outside waiting in the extreme cold, The Duke gave us good measure by carrying on with many encores till arund- midnight, yet even at that hour was courteous to we fanatics who would have "a few words" afterwards. The Ducal precision was there as usual, directing from the piano or standing in front wagging a finger to point the emphasis. An Ellington Concert, to me, always offers more than those of other 'big bands' because of the interesting variety of music played . . . the quicks and slows . . . the louds and softs. . . the stirring and romantic. "Rocking in Rhythm" in a new dress, or a perfect solo from Russell Procope in "4 a.m. Blues". Johnny Hodges making perfection so effortless in "Black Butterfly", Norris Turney, a man of many instruments, delighted with a fife solo "Meditation". On learning that the Duke had incorporated an organ for this tour, I must confess that I was suspicious, but assumed that it was "for the good of the cause". How well to the cause Wild Bill Davis proved when his playing integrated itself into the whole sound of the band and in quicker numbers really helped the rhythm to swing. During the numerous encores after the concert proper, when some of the other musicians had left the stand, especially when he played with just Duke, bass and drums, his logical, unpretentious playing was heard to advantage. Cat Anderson still holds the high register trumpet chair, yet his playing in the other ranges is very satisfying too. Harry Carney remains a favourite of mine, whether on clarinet, bass clarinet, or his grandaddy of the saxaphone family. Like Hodges, it would be impossible to think of

the Ellington Band without Carney - he has been there through the years continuously, always reliable, as we heard on this occasion, on clarinet in "Rocking in Rhythm' and the other 'reeds' elsewhere. "The A Train" started off on its journey with a florid, at times waltz-like theme, from the Duke, and gaining momentum en route, arrived at its destination with Cootie Williams driving it along in tumultuous form. This tune made me miss seeing "Sweet Pea" who although rarely playing during the concerts, always used to like being recognised for a chat as he was busy behind the scenes. We were kept waiting a while - during several tunes - wondering what Harold Ashby would do if called on to solo, we were allowed to have no fears once the opportunity came. He was fine and his improvisations were very pleasing, and he very gracefully wove around Paul Gonsalves' tenor at one stage when that gentleman (whose style of playing is individual, yet appeared at times to be a little marred by some other factor which we noticed on his breath after the concert), over-ran on a previous break a little indelicately we thought. We may be wrong. But, he can still blow a mighty powerful horn even then! Lawrence Brown had only small solo spots. I could have heard more. He is very capable in any style from 'sweet' to 'swing' - and as I type I recall a concert of some seven years ago when he "upped" the tempo in an exciting way while playing the trombone accompaniment to a rather "sweet" vocal thus enhancing the whole song. It is said of Mr. Brown that if you can name an American dance tune, he can play it. I should enjoy putting it to the test!! From beginning to end, a concert of polished performances, virtuosity in solos, skill of playing and precision of 'attack' in the ensembles whether quick tunes or slow. We hear that a recording company recorded the Bristol and Manchester concerts for issue at a future date, but think it a pity that the concert here at Bournemouth Winter Garden was not also included for there were certainly many "High Spots" worthy of the privilege, especially as the accoustics are so good.

Being among the intiated we reciprocate, "We love you madly - all of you!"

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REMARKS ON THE SIDE by Brian Rust.

These days when everything is pre-packaged, plastic and probably pretty poisonous the sounds issuing from a gramaphone record are always precisely those intended by the artist and the companies (although why the latter find it a commercial proposition to allow the former to commit the outrages they often do, in the "pop" world at least, is more than I can comprehend).

In the days when everything that got into the groove, in the literal, not the modern sense of the phrase, was issued regardless, however, the record-buying public was treated to some truly extraordinary fluffs, asides, wrong notes and unrehearsed effects that probably went by then, because it was so wonderful to be able to produce a sound from a machine other than the purely mechanical sound of the device in action. Playing some of these oddities on modern apparatus reveals their true nature very vividly in some cases.

Many collectors of operatic and vocal classics will be aware of the three-way conversation that occupies the apparently blank grooves at the end of Sir Charles Santley's 1903 record of TO ANTHEA. The elderly singer, facing the recording horn for the first, but not the last time, was evidently quite a chatty type; at the end of his excessively rare NON PIU ANDRAI, the twelve-inch side made on the same day, he can be heard to comment, "I think that's all right" as the pianist - Landon Ronald - plays the

Information Concerning and Directions for Putting the

COMBINATION ATTACHMENT

On the Edison Standard Phonograph

THE Combination Attachment for the Standard Phonograph consists of (1) the Model H Reproducer with the special sapphire point (2) bracket fitted up with one wide faced gear wheel and a double gear wheel mounted on a sliding pin; also a special back center to replace the old center, and a special double cylinder gear to take the place of the old cylinder gear; (3) a new intermediate gear stud, a little longer than the old stud, and (4) a new gear guard which is fastened to the attachment bracket to take the place of the old gear guard.

GENERAL REFERENCE TO THE

ATTACHMENT PARTS

[The following references to the Attachment are intended to explain in a general way the method of putting it on. The detailed instructions, with reference cuts, are given on the following pages].

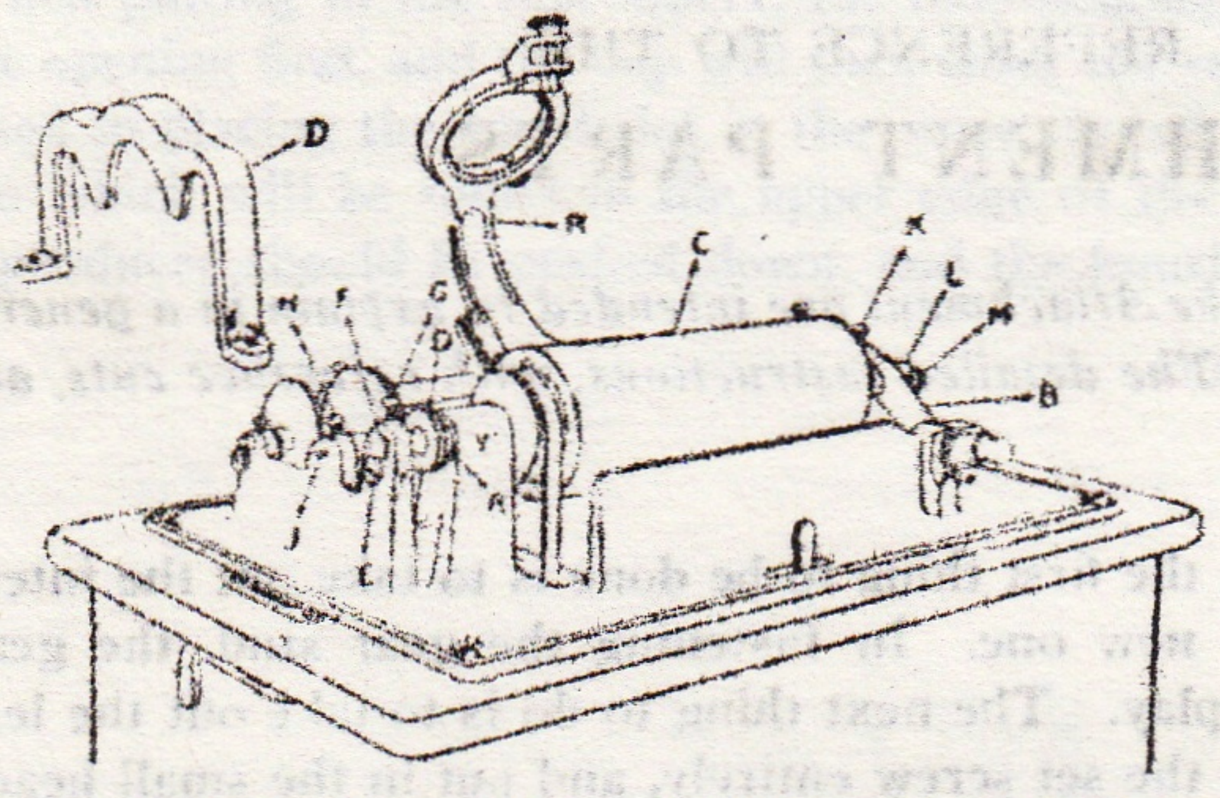
In putting this Attachment on, the first thing to be done is to take out the intermediate gear stud and put in the new one. In fastening the gear stud, the gear should have just a very slight end play. The next thing to do is to take out the left hand cylinder shaft center, remove the set screw entirely, and put in the small headless screw; then remove the cylinder gear by opening the swing arm and pulling the cylinder to the right sufficient to let the gear come off. Then put on the small double gear. Care should be taken that this small gear is pushed on to the shaft as far as it will go and then fasten the set screw.

The next step is to adjust the swing arm center so that this double cylinder gear will be clear of each lug. When the swing arm center is properly adjusted, take the new special center (R) out of the new bracket and put it into the hole; push it up against the center of the shaft and tighten up the small set screw. The belt should be taken off the pulley and the cylinder spun around by hand. The cylinder should spin very freely, and before the bracket is put in place, the assembler should observe whether this small double cylinder gear runs perfectly true on the shaft. If it does not run true, it will bind when the Attachment is put on and interfere with the regulation. It is, therefore, very important that this little gear runs true on the shaft after the set screw is fastened. Next withdraw this center (R) and put on the attachment bracket, by placing the slotted end over the projecting portion of the intermediate gear stud and swinging the bracket forward so that the hole lines up with the back (or left-hand) center hole in the machine, and put in the special back center (R). Push it up against the center of the shaft as before and fasten the set screw. Be sure to adjust the cylinder shaft properly between centers. There should be just a slight end play, sufficient to make sure that it does not bind between centers, and this proper end play can be obtained by adjusting the center in the swing arm.

This attachment bracket with gears is fastened to the special back center (R), after it is properly located. The sliding stud carrying the double gear should be pushed away in and the bracket shifted on the stud so that the smaller one of these gears meshes and lines-up properly with the larger one of the cylinder gears; then the set-screw can be fastened, thereby holding the bracket in place. Now the cylinder shaft should be spun around again to make sure that there is no binding; then the sliding stud should be pulled to the left so that the larger gear will engage with the smaller one of the cylinder gears, and the cylinder shaft should be spun around again to make sure that everything is free. The belt can now be put on, and the gear guard can be fastened. The machine is now ready for playing.

To play the standard, or Two-Minute Record, the sliding gear stud should be pushed away into the right, or toward the cylinder, and the Model C Reproducer is to be used. To play the Amberol, or Four-Minute Record, the sliding stud should be pulled out to the left, and the Model H Reproducer is to be used.

DIRECTIONS FOR PUTTING ON THE COMBINATION ATTACHMENT



EDISON STANDARD PHONOGRAPH WITHOUT ATTACHMENT

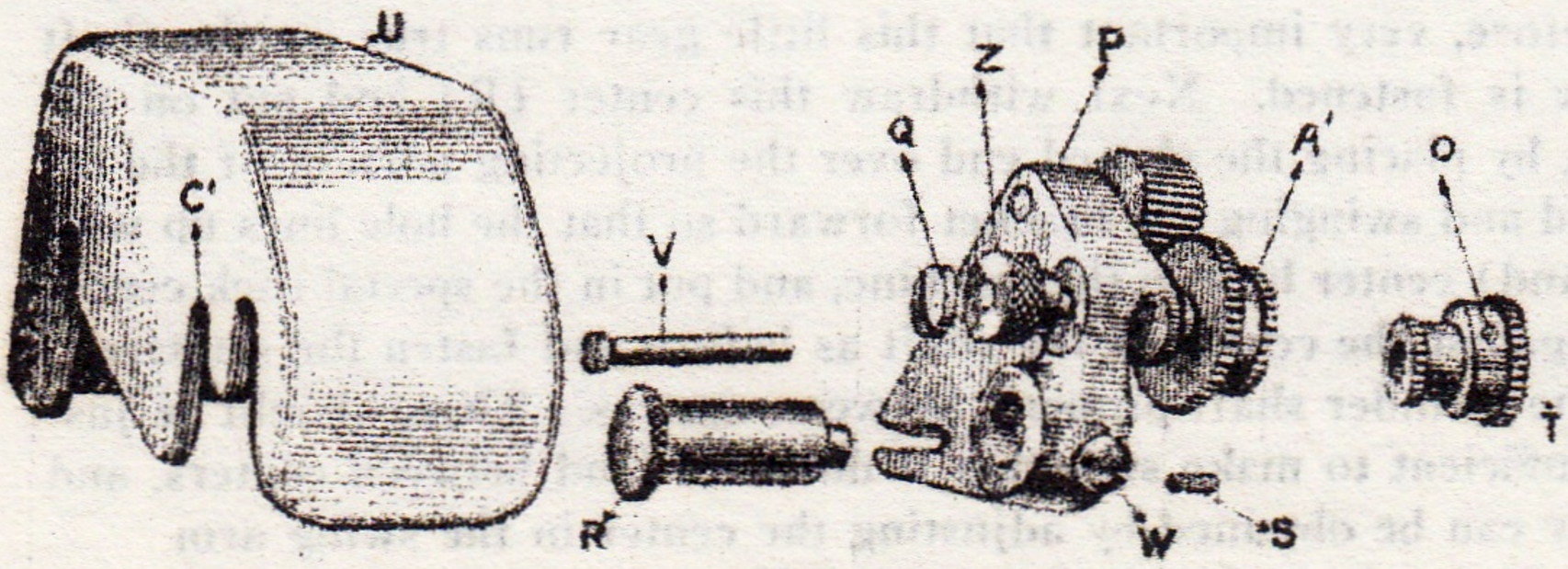
TAKE out reproducer and lift the reproducer arm (R) back till it comes to a stop and leave it there. Remove the old gear guard (D1) by removing the two screws at the base. This gear guard is not used again. (In drawing it is shown already detached).

Loosen cylinder shaft gear set screw (A). Open swinging arm (B) wide. With the right hand move the cylinder (C) to the right as far as the belt will permit, without removing belt. This will release the cylinder shaft gear (D), which is to be taken off and discarded.

Remove set screw (G) and take out cylinder shaft center (F). These are also discarded. Put screw (S) shown below, in the place of screw (G).

Loosen the intermediate gear stud set screw (H), but do not take it out. Remove the intermediate gear stud (J), and replace with new longer stud (V), leaving just the smallest space between the intermediate gear hub and the head of the spud (V). This is to allow free movement and is very important. Tighten the intermediate gear stud set screw (H).

The machine is now ready for applying the Combination Attachment. This comes as illustrated below.



NEW ATTACHMENT PARTS FOR EDISON STANDARD PHONOGRAPHS

Put the cylinder shaft gear (T) into the place of the old one (D). Push cylinder (C) to the left as far as it will go. Close the swinging arm (B). Be careful that center of cylinder shaft enters center

in swinging arm (B). Relieve the swinging arm center set screw (K) and stop screw (M) so that swinging arm (B) will close. This is necessary because the new cylinder shaft gear (T) will throw the cylinder (C) a little farther to the right.

After the swinging arm (B) is closed securely, the cylinder shaft gear (T) should be pressed firmly on to the cylinder shaft, and its set screw (O) tightened. Adjust the swinging arm center stop screw (M) until the cylinder shaft gear (T) runs freely between its castings (YY1).

This is very important. Tighten the set screw (K) and adjust screw (M). Before putting on change gear bracket, take the new special center (R) out of the new bracket and put it into the hole; push it up against the center of the shaft and tighten up the small set screw. The belt should be taken off the pulley and the cylinder spun around by hand. The cylinder should spin very freely, and before the bracket is put in place, the assembler should observe whether this small double cylinder gear runs perfectly true on the shaft. Next take out special center (R).

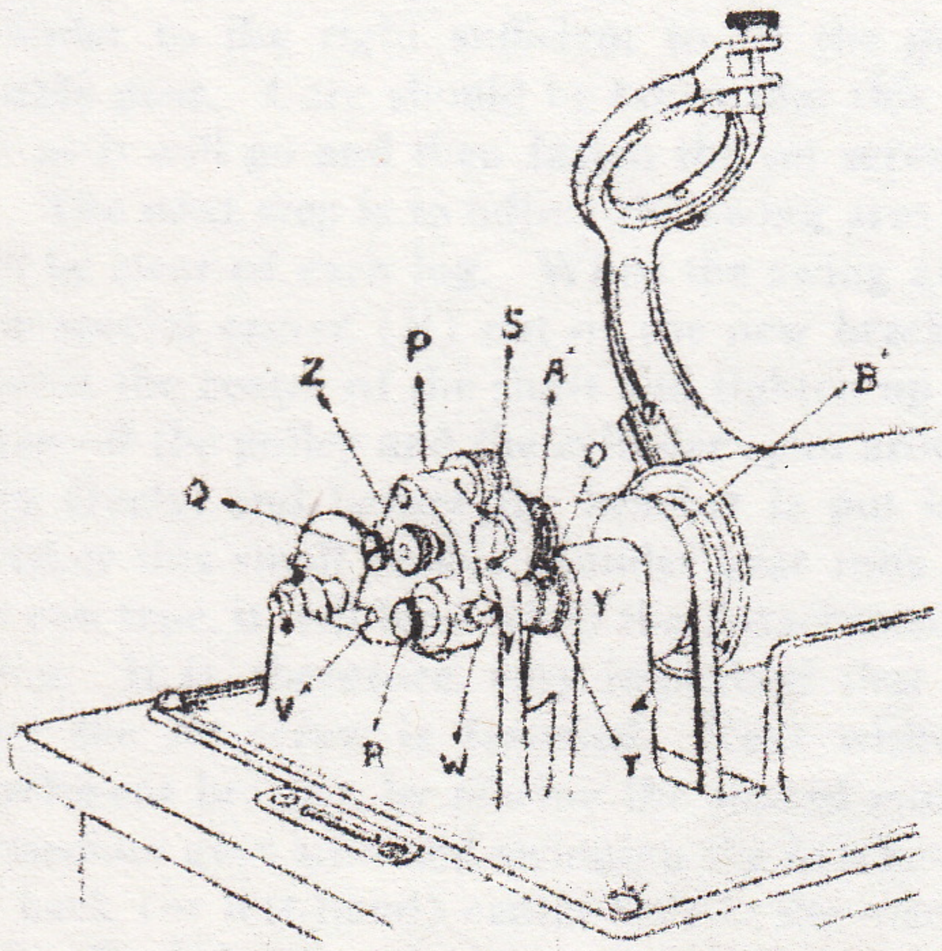
The change gear bracket (P) is next placed in position. The new cylinder shaft center (R) is then put through the hole in the bracket (P) and hole formerly occupied by old center (F) so as to form a support for the end of the cylinder shaft. Tighten the cylinder shaft center set screw (S).

Push the change gear stud (Z) to the right as far as it will go. Slide the change gear bracket (P) until cylinder shaft gear (T) and change gear (A1) line up perfectly. Tighten change gear bracket set screw (W).

The machine is now in position for playing the two-minute Record. To play the Amberol (four-minute) Record, shift the change gear stud (Z) to the left.

To determine whether the adjustment is correct, remove belt from belt pulley (B1) and spin the cylinder around with the left hand. It should revolve freely. In case it does not, adjust the swinging arm center (L) by loosening set screw (K) and turning the stop screw (M) until the cylinder is slightly loose. Both screws should then be tightened.

CHANGE REPRODUCERS



EDISON STANDARD PHONOGRAPH WITH ATTACHMENT

The regular Model C Reproducer is used to play the two-minute Record, and a new style Reproducer, which is marked "Model H Four-Minute," must be used to play the Amberol (four-minute) Record.

On the gear guard (U) there is a mark (4 Min. 2). This is a reminder that the change gear stud (Z) must be pushed to the right as far as it will go, for playing the Two-Minute Record, and to the left to play the four-minute Record.

To play the standard, or Two-Minute Record, the sliding gear stud should be pushed away in to the right, or toward the cylinder, and the Model C Reproducer is to be used. To play the Amberol, or Four-Minute Record, the sliding stud should be pulled out to the left, and the Model H Reproducer is to be used.

Place the gear guard (U) in position over the gears so that the opening (C1) will fit over the body of gear guard screw (Q). Now tighten the gear guard screw (Q).

With the Model C Machine, which has been supplied to New York State trade only, a new cylinder shaft will be furnished, in addition to the above parts, in exchange for the old cylinder shaft.

IMPORTANT

The Model H Reproducer will *not* play the Standard or Two-Minute Record, and the Model C Reproducer *will not* work with the new Amberol, or Four-Minute Record. To use the wrong reproducer is apt to injure the Record.

The Model C Reproducer is clearly marked "Model C" on the top side of the overhanging weight, and the Model H Reproducer is clearly marked "Model H" on the same place on the overhanging weight of the speaker.

In changing reproducers, care should be taken that the reproducer is placed in its proper position. In taking the reproducer out, the diaphram arm should be lifted up from the straight edge; then the set screw on the reproducer arm should be unscrewed, and the reproducer lifted out, the lower side of the reproducer to come out first, allowing the overhanging weight to follow through the center of the opening. When putting in the reproducer, the overhanging weight should be passed through the opening first, and the cup will then enter the seat. Extreme care should be exercised in placing the small slot in the outer rim of the reproducer cup over the small pin which will be found in the upper edge of the seat in the reproducer arm. The reproducer should be pushed down, and the knurl-headed screw tightened.

THOMAS A. EDISON, INC.
ORANGE, N. J.

coda; but on TO ANTHEA, after a moment's pause, a voice with a slightly Welsh intonation calls out what sounds like "Just a minute, don't shut (or it may be "touch") that grille for a minute!" whereupon a much closer voice, obviously Sir Charles's, says "What?" and another, quietly cultured voice - Sir Landon's, perhaps - says "Mr. Richardson says 'Don't shut the grille.'" Sir Charles agrees "All right", very affably, and the conversation continues rather desultorily and unintelligibly, until the needle on the recording apparatus was lifted. When I mentioned this to the late Fred Gaisberg, he remembered there was an engineer in the City Road studios whose name was Richardson, and the grille referred to was a device attached to the recording horn for increasing or decreasing the volume without having to make the artist back away from or step towards it. It would seem that the celebrated singer was about to examine this mechanism while the tracking was still in progress - hence the reprimand!

But Sir Charles was not the only artist who would disregard instructions not to chatter before the horn until the signal was given! Dame Nellie Melba enquires "Now?" at the beginning of one of her 1904 records, and Vladimir de Pachmann, the greatest exponent of Chopin the world has ever known, not only gives his own signal for starting - after tracking had begun - by an autocratic "NOW !" but on much later, electric recordings, chatters all the way through in very mangled English, explaining to his audience of factory workers exactly what Chopin had in mind when he wrote the Nocturne in B major, Op. 32; No. 1.

Politicians and statesmen, of course, are garrulous by nature, but the late Lord Asquith and Oxford, as H.H. Asquith the Liberal Prime Minister in 1909, reveals an anxiety complex in four unrehearsed words at the end of the only record he ever made, when he went to the studio to defend forever his Budget policy that year. Winding up with an attack on the Conservative opposition with the uncompromising warning that it would "bring back the evils and injustices of Protection," he rather undermines the doughtiness of his words by a nervous, but clearly audible aside: "There - will that do?" His colleague, Mr. Winston S. Churchill as he was then, had no such misgivings. "That is our policy," he affirms; "choose for yourselves". Winston - S. - Churchill.

One might expect those not accustomed to such very public - and perpetuated - public speaking or performing to make mistakes, but when you consider artists who have several years of recording activity, amounting already to some dozens of sides, behind them, as did Sidney Coltham and Peter Dawson when they faced the horn in City Road together on the morning of April 30, 1914, to sing I ARISE FROM DREAMS OF THEE, you might think that these veterans would be past missing a recording cue. But no. Get the needle (or stylus) into the very first turn of the groove, and you will hear what sounds like "Wars and the rumours of wars - civil wars," or it may be "little wars". One ponders on what they were discussing, bearing the date in mind. George Robey, too, was by 1908 quite accustomed to recording, yet he can be heard commenting at the end of his record of I THINK I SHALL SLEEP WELL TONIGHT, made that year.

The most eerie effect of all, I think, comes when someone in the studio says something while the concentric ring that many companies used at one time instead of a run-off was being cut - and the sound was picked up. Almost all the records made in St. Louis in November, 1924 by the Arcadia Peacock Orchestra exhibit this penomenon: exactly what is said cannot be determined even with hi-fi equipment, but it is there nonetheless. On WHERE'S MY SWEETIE HIDING? (OKeh 40254, Parlophone E-5325) it sounds

as if two or three voices are saying "off band" over and over again; the reverse, LET ME BE THE FIRST TO KISS YOU GOOD MORNING, has a voice saying what sounds rather like "hunky-dory" on every turn of the disc, while DOG ON THE PIANO (OKeh40272, Parlophone E-5370) has a different voice intoning repeatedly two syllables that sound for all the world like "What's new?" Other bands such as Bennie Moten's and the Arcadian Serenaders, recording in the same studio on or about the same date exhibit no such chattiness; but on a regal (G-8063) by the Corona Dance Orchestra which I have reason to believe was the Savoy Havana Band, no less, on this occasion, a voice quite clearly gives the discographical information that "Take one" is what we have just heard. There is an apocryphal story that an unidentified but very temperamental French pianist, who would only record at night, kept the studio engineers up until the small hours making and re-making some classical piece, also unidentified, in each take of which something would go wrong. Finally, after everything had gone according to M. L'Inconnu's satisfaction, he made a mistake in the final chord. No sooner had he done so, than he shouted a naughty word in French; but the weary technicians, probably too far gone beyond their night's rest to care, made the run-off, assured the irate artist that "tout va bien," and sent the wax to be processed. There is supposed to have been quite a stir, and a sell-out to people who never bought serious records, when word went round that at the end of such-and-such a piece by M.l'Inconnu, a voice swore volubly on every turn of the disc. Has anyone any idea as to who, and what, is on this record?

Perhaps the strangest and most unaccountable deviations are those where records containing obvious errors passed for issue. Louis Armstrong's OKeh record - issued many times on dozens of labels at all speeds - of WILD MAN BLUES contains a violent clinker that shatters not only one's sense of pitch but also one's faith in the most acclaimed figure in the history of jazz; it is the third take, yet it was considered issuable and reissuable over forty years and the entire globe. Several of the late "Fats" Waller's records suggest that they were made while he was somewhat under the afluence of incohol, but there is no doubt that the singer, whose name I cannot remember and which was probably a pseudonym anyway, on an eight-inch Solex record of WITHOUT A SONG was stone-cold sober when he sang, "That field of corn would see a never plough, That field of corn would be a desert now," which rhymes much better than the lyrics as written, but the first part of which is utter nonsense. The old story that Geraldine Farrar sang "He's had a highball" in the opening bars of the duet from MADAME BUTTERFLY with Enrico Caruso, has been discounted by the late Mme. Farrar; nevertheless, what she sings doesn't sound at all like "Si, per la vita" which is what Puccini wrote, and it could easily be the rather slanderous observation quoted above - if you have that sort of imagination! But perhaps the worst case of imagination running wild is that of Eddy Duchin's OL' MAN MOSE, issued in England for one day - November 1, 1938 - before the Lord Chamberlain caught up with it and made EMI withdraw it from the Parlophone catalogue. Patricia Norman, swinging happily along with the lyrics telling of the not untimely demise of ol' man Mose, comments "Mose kicked the bucket, oh-h-h- th' bucket," which led some reviewers to assume the otherwise blameless Miss Norman was guilty of the use of Anglo-Saxon language not readily countenanced even now, in the Permissive Age thirty years later. Admittedly on the low-fi machines of 1938, and with a low-fi imagination and mentality to match, this could have been credible, if not very creditable; but playing the record on a modern machine, it becomes quite obvious that Patricia does not use

language likely to upset the sensitivites of a rural dean. Why pick on her, anyway? Much the same thing happens on FOR HEAVEN'S SAKE by the Ipana Troubadours on Columbia 4049, and, aided by the saga of the red, red robin on the reverse, this sold a million, without comment, let or hindrance.

The most charming story of an unrehearsed effect that became a trade-mark was told me by one of the most delightful of recording artists, Annette Hanshaw. She was recording a test for Pathe in New York on July 28, 1926, a medley of popular songs accompanying herself on the piano. After she had sung two or three choruses, she stopped. Nothing happened, so she looked round rather nervously - she was only fifteen, after all - and said, "That's all!" whereupon the recording manager, Herman Rose, seized on the sweet simplicity of that statement and told his protegee to say it at the end of all her records. She continued to do so, sometimes quietly and demurely, sometimes fairly barking the phrase like a sergeant of marines, but most of her pre-1931 records end like that, though on BODY AND SOUL, take five, the engineer cut her off with "That's - "! A little later, Miss Annette as she was sometimes billed on Pathe, became Mrs. Herman Rose, and lived happily ever after until her husband's death. Today she lives quietly in New York, refusing to make a come-back (thereby exhibiting plain common sense, for a voice as divine as hers has little place in the mauseating cacophony of today) but overawed by the fact that she is collected on records which she hates. She told me stories of other things that happened behind the scenes - but those are other stories indeed.

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SOME NOTES ON SCANDINAVIAN HMV by B. Englund

In the archives of the Swedish Broadcasting Corporation there is an 1898 Berliner zink disc with a Swedish song, recorded in Washington. The 1900 Berliner stock list also reveals several Scandinavian recordings, but they were probably recorded in London or Berlin. The earliest known local recordings were made in 1903. These appeared in the 80000 black label series which was common for all the Scandinavian countries (it was subdivided, of course, like all other Gramaphone series, i.e. 82000 for male vocal, 83000 for female vocal etc.) A 280000 green label "popular series" was begun in 1910 and in 1915 there was a 580000 brown label "cheap series".

These discs were all pressed by Deutsche Grammophon in Hannover. As readers of this magazine know, this company was taken over by Polyphon in 1917, something which was to create much trouble. The Gramophone Company in Hayes naturally claimed it was the sole firm having the right to the "Gramophone" trade mark in Scandinavia and all. Scandinavian HMV discs issued between 1918 and 1939 were pressed at Hayes. However, by some oversight, the Gramaphone trade mark had been registered in the Scandinavian countries not in the name of the Gramaphone Company of Hayes, but in the name of Deutsche Grammophon of Berlin and Hanover! This company also tried, unsuccessfully, in 1919 and 1920 to claim its right to this trade mark in the Scandinavian countries. Finally, on March 30, 1922, a Swedish court expressly forbade the D.G.A.G. company to use the Gramophone trade mark. This mattered little to DGA, who had started the Polyphon label instead in 1920, which label continued the HMV numbering system! (See the Nationaldiskoteket Lauritz Melchior discography pp 10/11 for example of this). To avoid confusion

the Gramaphone Company started their Scandinavian series all over again, but with a 7- prefix for the 10" records and a 2- prefix for the 12" records (thus 7-80000, 7-280000 and 2-0800000.)

Since all discs were double-sided by this time, the use of the old system was unnecessarily complicated. In June, 1921, there were started four new letter-prefix series as follows:

X green (later plum) label 10". "Popular". (First plum label issued in 1923)
Z " " " " 12". " " " " " " "
V black " 10". "Artistic"
M " " 12" "

In 1922 there was started a cheap blue label with AL prefix. However, most of the AL issues were never pressed as such! Every month the local HMV agency circulated among record dealers a list of (presumably slow-selling) discs to be "re-labelled" with the cheaper label. The dealer then sent for the desired number of labels and pasted them on the records!

A minor re-organisation took place in 1931. The AL series was still a cheap series, but the other price classes were abandoned and though many V and M issues were kept in the catalogue, they were re-pressed with a red label (still retaining their original issue numbers) but priced as the X and Z issues. The AL series was dropped in Sweden, where it had reached AL 1177. It continued in Denmark and Finland, where it reached at least AL 1412. Denmark even had a 12" blue series running from AR 1 to AR 18. Norwegian issues had earlier been part of the common series, but now there was started a local series from AL 2000. These AL issues were priced as the X issues.

With the occupation of Denmark and Norway in May, 1940, these countries no longer could have their records pressed at Hayes. Instead, they were pressed by The Carl Lindstrom firm in Berlin. Sweden also had difficulties keeping contact with the mother-firm, so Swedish issues were pressed locally. While the records were still pressed at Hayes, the catalogue numbers had been assigned there with no specific "blocks" for any one country. This changed with World War II. The following table shows how the X series was split between Denmark and Sweden (X 1 - X 4999 and X 6000 - X 6499, 1921 - 1940 had been common to all Scandinavia.)

X 6500 - 6599	Sweden	1940 - 41	X 6600 - 6699	Denmark	1940 - 41
X 6700 - 6799	"	1942 - 43	X 6800 - 6999	"	1941 - 47
X 7000 - 7199	"	1943 - 46	X 7200 - 7299	"	1947 - 51
X 7300 - 7999	"	1946 - 54	X 8000 - 8499	"	1951 -
X 8500 - 8699	"	1954 - 67			

The X series is still used for 45 rpm singles. The discographical documentation of the more than 10,000 Scandinavian HMV issues is progressing. Mr. Carl L. Brunn, Sweden, has catalogued most acoustic issues and Nationaldiskoteket of Denmark is busy preparing lists of the X, Z, V and M series, of which the last has already been published.

"THE RISE AND FALL OF THE THEATRE ORGAN". by Alasdair Fenton.

The golden thirties was a time of plush night clubs, and first class bands, all playing to their exclusive clientele, and the broadcasts to the lesser rich population via radio.

However the ordinary working man had his own palace, the local Gaumont or Paramount Theatre, later known as Odeon.

It was here amid the rich red and blue velvet seats, he could sit back and watch the latest films of the day, and also hear music. This came at the interval, when amid flashing lights, a huge wurlitzer rose out of the pits, and filled the theatre with a sound uniquely it's own.

However, our story really begins back in 1924, when experiments in electrical recording really began. Before this the acoustic system couldn't give real justice to the full sound that could come from an organ.

Although the theatre organ brought popular music to the masses, it was music of a more serious vein, that the recording companies concentrated on at the beginning.

For their experiments, Columbia used Walter Hedgecocke on the Crystal Palace Organ, while HMV had Whittaker Wilson on the church organ of St. John's Wood. Although most of these records were cut in 1925, they were not issued to the public until late 1926 and early 1927. These first issues included Whittaker Wilson playing hymns on the Grand Organ of the Kingsway Hall, Herbert Dawson also on the Kingsway organ played Edward Elgar's "Idyll", both issued on the HMV label.

Columbia on the other hand recorded over the Post Office lines part of the Handel Festival being staged at the Crystal Palace.

For the more popular catalogue, three instruments were used, the Wurtlitzer, the British Compton, and the Christie Unit Organ.

On the Wurlitzer the main exponent was American organist Jesse Crawford, while in this country fellow American Reginald Foort made a number of recordings using the Wurlitzer in the New Gallery Cinema, Regent Street. He was also featured with the Jack Hylton Orchestra on many recordings, as was Charles Saxby and Herbert Dawson.

This was the beginning of the popularity that was to put organ records among the best sellers of the time.

On the Columbia label one could buy records of Quentin McLean playing the Compton at Shepherd's Bush Pavilion, and Steff Langston on the Christie Unit organ at the Elite Cinema Wimbledon.

Most of the Zonophone records put out by the Arcadian Dance Band, a studio group directed by Bert Firman, carried Charles Saxby on the wurlitzer of the New Gallery Cinema.

However the smaller companies too had their organ stars, like Marconi, who on their Broadcast label featured Herbert Griffiths at the Stoll Picture Theatre organ, as well as playing on dance band discs under Harry Bidgood.

By the mid thirties the organ had increased in popularity, much of it due to the numerous broadcats. Who remembers these names?

Terence Casey from Regent Cinema Brighton, Reginald Foort at the Regal Cinema Bournemouth, Edward O'Henry at Madame Taussauds, and Reginald New at the Beaufort in Birmingham. Of course there were others including Reginald Goss-Custard, Harold Ramsey, Sidney Torch, and of course Reginald Dixon.

In 1938 the famous American jazzman Fats Waller came to London and recorded a number of titles on the HMV organ at St. John's Wood, and it was this very same organ that introduced the public to Sandy McPherson. Who could forget Sandy .. in those early soulless days of the war, when the only music to be heard apart from records was Sandy on the radio. After the war, with the radio programmes re-organised so to speak, one could hear organ music as a daily feature from such stalwarts as Bobby Pagan, Ena Baga, Robinson Cleaver, George Blackmore, Phil Finch, Frank Olsen, and others too numerous to mention.

However with the rise of beat music, and the BBC's inability to recognise the fact that the population, or I should say listening public do not all consist of teenyboppers, and organ music disppeared from the scene. About the last organ star was Joseph Seal who recorded from the Regal Cinema in Kingston. The sad story continued too as cinemas had to show big productions, close or be converted into bingo halls.

The net results was that many fine organs were destroyed, and for nearly ten years the fall in the organ's popularity continued.

With the advent of the cheap lp the pendulum shifted, and the older person began building a collection of music that he or she liked, and the result was that companies began looking round for other music to issue.

And so with the seventies starting, one can buy already organ albums with such stars as Ena Baga, Florence de Jong, George Blackmore and of course Reginald Dixon.

To complete a happy ending to our story the BBC are putting out a regular weekly 30 minutes!!! which by todays standards is a miracle.

Who knows maybe the pendulum will continue to swing, and music as we know it will be a normal thing on the air-waves, instead as of now, the exception.

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THE RAGTIME SOCIETY

P.O.Box 520. Weston, Ontario, Canada

The Ragtime Society is a non-profit organisation for people interested in Ragtime Music. Services include the publication of a newsletter, the printing of sheet music,and maintaining a supply of hard to find books and sheet music concerned with Ragtime. A major function of the Ragtime Society is the production of recordings,bringing to you performances of both old and new Ragtime. Our records have received much acclaim by noted music critics for their quality of production and content.

The Society also makes available to its members for a nominal fee,hard to find Ragtime music in printed form. For those who wish to buy music in quantity The Reprint Club has been formed. The reprint Club issues over a period of a year,an interesting array of from twenty to twenty-five rags. The subscription to this for 1970 is ten dollars.

The Ragtime Society is headed by a small group of people who devote much of their spare time and energies to its operation.

Membership in the Society is five dollars annually. Upon joining the Society a catalogue listing our complete stock is available. If you are interested in Ragtime and we can be of assistance,drop us a line,we will be glad to hear from you.

A new catalogue is now available,and is sent to all members of the Ragtime Society.

WANTED

WANTED TO BUY cylinders by Tom Costello,George Lashwood,R.G.Knowles,Kate Carney,Jenny Hill, Charles Coborn,etc.on Pathe,Columbia,etc. ERNIE BAYLY,19.GLENDALE ROAD,BOURNEMOUTH BH6 4JA

WYPER'S EMPRESS RECORDS by Tom Gayton

Recently I found the following soft brown wax cylinders which play at 144 r.p.m. The box label states 'high speed', but one must recall that until June, 1900, Edison cylinders had the playing speed of arcund 125 r.p.m., so I would conclude that these were made while the 144 r.p.m. was still a "recent innovation".

No. 121 Schottische - accordian solo played by Peter Wyper
No. 135 Herdeaston Barn Dance - accordian solo played by Peter Wyper
No. 139 High Lull ? ? - accordion solo played by Peter Wyper
No. 160 Couranughtman's Ramble- accordion solo played by Peter Wyper
No. ??? Lord . . . ? . . . - accordion solo, but hopelessly mildewed

The boxes state "Made in Hamilton, Scotland N.B." Some of them bear a sticker for H. Roberston, Dunfermline - cycle and motor manufacturer.

LETTER TO THE EDITOR.

Dear Ernie,

You might be interested to publish the recording dates of the speech records to which Mr. Petts referred in Talking Machine Review No. 1.

Lloyd George made two 'takes' of his on 23rd July, 1909, and Christabel Pankhurst made three of hers on 18th December, 1908.

"Engineer F" was the late Will Gaisberg, though he sometimes shared his code letter with George Dilnutt. I gleaned this much from the original recording files and the private diary of Fred Gaisberg, who was a friend of mine during the last years of his life.

As ever, BRIAN RUST, Hatch End.

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(Glad to hear you are recovering from your recent operation. Editor.)

COLUMBIA THRU' SEARS, PART 2. by Peter Betz

(Being a look at Columbia and other products of the Talking Machine Art marketed thru the years by Sears, Roebuck and Co.)

SPRING 1900 (No. 109)

Very little has changed from the Spring of 1899 to the following Spring 1900 catalog. The same Graphophone models are offered, and additions to the record list centre around instrumental solcists such as George Schweinfest (piccolo), Vess L.

Osmar (banjo), William Tuson (clarinet). Charles P. Lowe (xylophone). Vocally, the interesting Spencer Trio was added to the catalog, (being Spencer Golden and Porter).

FALL 1900 (No. 110)

While the Graphophone models still remain as before, the Graphophone Grand, made to play the large diameter 'sewer pipe' cylinders, was introduced. Billed here as the 'Graphophone Grand', the model shown is not the original 'grand' at all, but rather a less-expensive one, built up on the familiar AT Model case, and usually referred to in Columbia catalogs as the Home Graphophone Grand. This sold at $ 50.00, but the 'Exhibition' idea was brought back again with the same machine and accompanying tickets, ear tubes, etc., going for $ 75.00 Concert cylinders were not placed in a separate list, but titles in which they could be had received a 'G' prefix in the regular list, and the number so prefixed was relatively few. New record offerings included Len Spencer - Roger Hardin duets, quartet recordings for the first time, and typical German yodel songs, but by a long-forgotten artist named O. Wagoner. Hardin cylinders are scarce. He died about 1901 so that no moulded cylinders exist to preserve his voice. I have never found one in fifteen years' hunting.

SPRING 1901

A curious item, a 'universal record shaver' for the Q Graphophone was available for seventy-five cents. The record listing had grown to three pages.

FALL 1901

While the standard line remained the same, one of the most interesting and hard-to find Graphophones for the Grand and for the standard sized cylinders was offered at $25.00 This is the Type AH, sometimes called the 'Paragon' It is a key-wind outfit somewhat resembling a pregnant Type B, but it has a bigger frame on which the large cylinder mandrel is slipped over the permanent, standard size mandrel, to play the large records. Perhaps the most grandoise 'outfit' for exhibition was built around this model, for a mere $94.50. This consisted of the Paragon Graphophone, a 42-inch spun brass horn, 6 grand and 12 standard records, a Sercco Stereopticon, three sets of song slides for the Grand records, and a miscellany of 1,000 admission tickets and 500 advertising posters. What were you to do with all this? Why, not only would you present record concerts as before, but you would combine the Graphophone and stereopticon to project the words of the songs on the Grand records while they were being played. Perhaps this sounds foolish to us now, but it certainly was wise salesmanship on the part of Sears. The two forms of entertainment existed, so why not combine them, However less successful the results might be than the serious efforts in the cylinder movie line made by Edison? Behind the touting of the Grand cylinders and graphophones, behind the wonderous, spell-binding good salesmanship, two happenings were occurring that would keep the Sears Entertainment Dept. up nights getting ready for the next catalog and changing their stock. These events were the introduction of the hard moulded, blackwax, standard size cylinders by Edison's National Phonograph Co. on or about the 1st February, 1902, and the increasing significance and sales of scratchy-sounding talking machines with plates for records.

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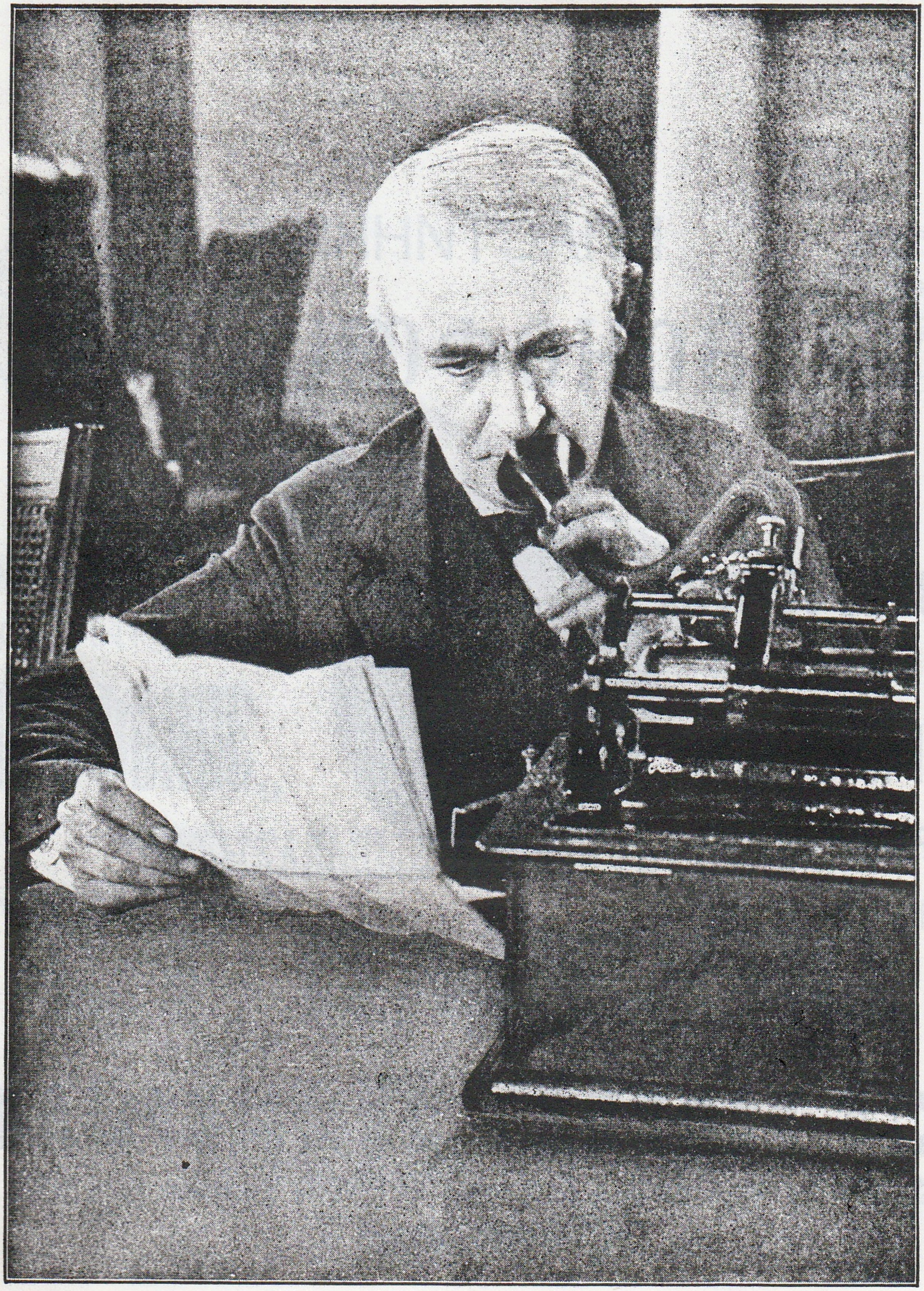
THE TALKING MACHINE REVIEW
Editorial Address: 19, Glendale Road, BOURNEMOUTH BH6 4JA. England.



THOMAS A. EDISON DICTATING

ПЛАСТИНКИ

ЗОНОФОНЪ.

ГЛАВНЫЙ ОПТОВЫЙ

— И РОЗНИЧНЫЙ —

СКЛАДЪ

— ГРАММОФОНОВЪ —

НОВѢЙШИХЪ СИСТЕМЪ И

ДВУХСТОРОННИХЪ

ПЛАСТИНОКЪ

„ЗОНОФОНЪ“

— И ДРУГ. —

Москва, С.-Петербургъ, Рига.

Поставщикъ Двора Его Императорскаго Величества

ЮЛІЙ ГЕНРИХЪ ЦИММЕРМАНЪ

МОСКВА, Кузнецкій мостъ, д. Захарьина. С.-ПЕТЕРБУРГЪ, Морская ул., д. № 34.
РИГА, Сарайная ул. д. № 15.

ОБЩЕСТВО ГРАММОФОНЪ СЪ ОГР. ОТВ.

ГЛАВНАЯ КОНТОРА ДЛЯ РОССІИ

РИГА

АЛЕКСАНДРОВСКАЯ 33.

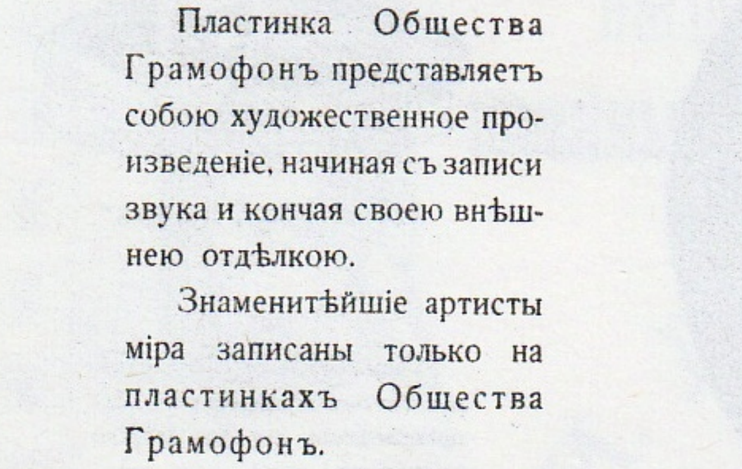
Пластинка Общества Грамофонъ представляетъ собою художественное произведеніе, начиная съ записи звука и кончая своею внѣшнею отдѣлкою.

Знаменитѣйшіе артисты міра записаны только на пластинкахъ Общества Грамофонъ.

Отдѣленія О-ва въ Россіи:

ТИФЛИСЪ,
Головинскій просп., 9.

С.-ПЕТЕРБУРГЪ,
Фонтанка, 58.



ИГОЛКИ КОНДОРЪ

Для сохраненія пластинокъ и достиженія лучшей передачи употребляйте только эти иголки.

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АКЦ. ОБЩЕСТВО ГРАММОФОНЪ.

РИГА.

С.-ПЕТЕРБУРГЪ. ТИФЛИСЪ. ОМСКЪ.

TRADE MARK "GRAMMOPHON"

„Пишущій Амуръ".

TRADE MARK "GRAMMOPHON"

„Пишущій Амуръ".

Громаднѣйшее сбереженіе пластинокъ и точнѣйшее воспроизведеніе звуковъ можно достигнуть лишь при употребленіи

ИГОЛОКЪ— „КОНДОРЪ".

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